

Editions Orphée

# BORIS ASAFIEV

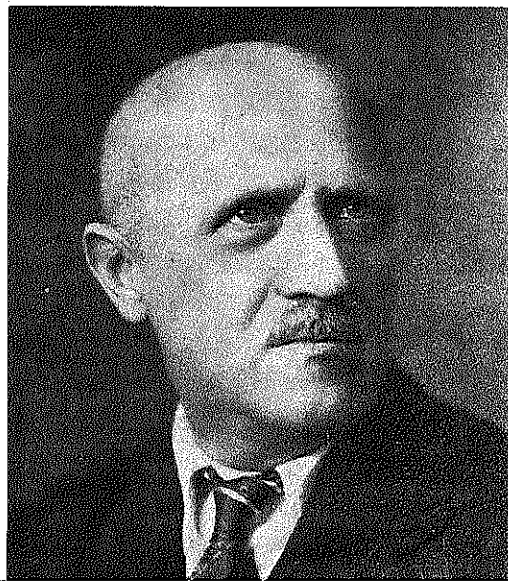
*Music For Guitar Solo*



## The Russian Collection Volume VI

Edited by

Matanya Ophee



## Introduction

Boris Asafiev is one of the most outstanding Russian musicians of the first half of the twentieth century. Asafiev's self-realization unfolded primarily as a musical thinker, theorist and historian. His writings, such as *Musical Form as a Process*, *Glinka*, *Symphonic Studies*, *A Book About Stravinsky* were the main foundation for an entire epoch in Russian musical life. Since the 1930-1940s, generations of Russian musicians had grown up coming into contact, voluntarily or involuntarily, with Asafiev's ideas. Asafiev's consummate personality as a musician and writer was precisely the reason for his lack of reputation in the West outside a small circle of Western specialists: his books do not lend themselves easily to translation, not to mention the fact that the scholar's conceptions were rooted in the profundity of the Russian mentality that had always preferred depth to clarity. In fact, Asafiev never quite provided a comprehensive definition of his main concept of musical *intonatsia*, but to a Russian reader (and personally to me) following this metaphoric definition from one of Asafiev's publications is very explanatory: "A child recognizes his mother's voice... that is *intonatsia*." Is this a sufficient explanation to a non-Russian musician and reader?

Asafiev was in fact a prolific and inventive composer. He was known mostly for such ballets as "The Flame of Paris" (1932), based upon the events of the French Revolution, "Bakhchisarai Fountain" (1934), based upon Alexander Pushkin's poem. Both ballets were performed with a tremendous success on the stages of the Bolshoi Theater in Moscow and the Kirov (Mariinsky) Theater in Leningrad and charted a new course in the history of Soviet ballet. Asafiev's music to the ballets and many other orchestral and chamber works reflect his historical-theoretical ideas. In his music, the musical coloration of a certain epoch is brought out very precisely (he particularly liked the Russian nineteenth century); the musical form is built to intensify the listener's attention. At the same time Asafiev's music is not artificial nor is it unambiguous; it is always gregarious and robust. The Russian tradition of "an open dialogue with people" lives in it and that is why it does not lend itself nor does it allow any emotional or linguistic barriers. Surely the creations of Asafiev the composer, are able to induce a vivid response from musicians and the public of any country and any national culture.

Boris Vladimirovich Asafiev was born on July 29th 1884 in St. Petersburg in the family of a civil servant. He graduated from the St. Petersburg Conservatory where his teachers were Anatoly Liadov in composition and Nikolai Rimsky-Korsakov in orchestration. He also graduated from the Historical-Philosophical Department of the St. Petersburg University. He worked as a ballet accompanist at the Mariinsky Theater (perhaps, that was where his lifelong devotion to choreography came from). He began his professional career as a writer and a musician under the pseudonym "Igor Glebov" in 1914; the entire list of Asafiev's literary heritage for over 40 years is comprised of more than one thousand items. The grand masters of the Russian artistic world of the 1910s were part of the musician's circle of friends and

acquaintances. Asafiev was particularly close to Sergei Prokofiev. After 1917, Asafiev involved himself with teaching activities. In 1925 he became a Professor at the Leningrad Conservatory. To a large extent, the new Russian system of musical education was implemented due to his efforts, a system which later provided for the generally recognized success of the Soviet compositional and performance school. Asafiev was very active as a composer in the 1930-1940s (he wrote a total of 7 operas, based mostly upon Russian heritage; 22 ballets; 5 symphonies; concerti for piano and orchestra, for guitar, clarinet, string quintet and percussion; a number of instrumental, vocal, choral and theatrical compositions.)

The selfless artistic work of Asafiev's during the Second World War, particularly under the arduous circumstances of the Siege of Leningrad, had remained in the national history as a fact of personal courage. In 1943, Boris Asafiev had become the first musician elected as a Full Member of the Academy of Science, and to this day, the only musician so honored. Boris Asafiev died in Moscow on January 29th 1949.

Dr. Leonid Gakkel  
Professor of St.-Petersburg Conservatory  
May 1992

## Editor's Preface

### The composer and the guitar

Asafiev was introduced to the guitar by Andrés Segovia during the latter's 1926 tour of the Soviet Union. After hearing the Spanish guitarist in concert, Asafiev published a review which became the corner-stone of the re-emergence of the six-string guitar in Russia. This review was a major factor in the career of Segovia, not only in the Soviet Union, to where he was to be invited again and again, but also in many other countries. To put this review in context, it would be instructive, perhaps, to note that by the mid-1920s, Boris Asafiev was one of the most important figures in the musical scene of the Soviet Union. As a critic, Asafiev already then enjoyed a world-wide reputation. Among his literary works published at about the same time he wrote the Segovia review, one finds discussions of concerts by Milhaud, Hindemith, Miaskovsky, Prokofiev, Honneger, Monteux, articles on Soviet music published in German periodicals, several important articles on Cassella and Stravinsky, and finally, his monograph *Book about Stravinsky*<sup>1</sup>. For Segovia, the timing could not have been more propitious. He found in Asafiev an instant admirer, one who saw no conflict between his interests in contemporary music, and Russian contemporary music in particular, and the sound of the guitar in the hands of Segovia. Among other comments, Asafiev said:

"... The culture of guitar playing in Spain is ancient and its roots originate in the distant past. A representative of this culture—Segovia—is first and foremost a serious and exacting musician. In no way can one reproach his performance as a garish display of sleight-of hand virtuosity done in bad taste. Listening to him is a distinctive delight: the nobility of the sound, the rhythm, the intense restraint of the performance, the extreme precision and clarity of the intonation (harmonics were simply astonishing) irreproachable taste, the most cultivated and unaffected mastery, and, of course, a fantastic richness of dynamic and coloristic nuances—here is what particularly and primarily attracts one to Segovia's bewitching playing. Not for a single moment Segovia suspends the pliability of musical form: he beautifully and consistently underscores the structural details, brilliantly embellishes the main melodic line by means of lavish designs or develops it with fragile, luxuriant filigree-like ornaments. But behind all these qualities of the virtuoso, flames a deep feeling that makes the sound so warm (golden, juicy and delicate, without being effeminate) and vitally rhythmicizing it. There was not a single unsuccessful composition among those played. A suite made up of pieces from various compositions by Bach was interesting, as well as pieces by Sor—a well-known guitar virtuoso of his time, and several Spanish dances, among which I particularly liked the fandango [sic] by the contemporary Spanish talented composer Turina<sup>2</sup>..."

<sup>1</sup> Akademik B.V. Asafiev, *Izbrannyye trudy* (Collected works) Moscow, 1957, Vol. V, p. 315.

<sup>2</sup> Igor Glebov, "Kontsert Andresa Segovii," review in *Krasnaia Gazeta*, evening edition, 1926, N° 66 March 19th. Quoted by Vaisbord, *Andres Segovia* Moscow, 1981, pp. 70-71. "Igor Glebov" was Asafiev's pen-name. My translation.

Segovia's response was an article published shortly thereafter, in which he publicly invited Russian composers to write for the guitar<sup>3</sup>. This invitation may have been one of the reasons Asafiev ever wrote for the guitar. It is noteworthy, however, that he only got around to it thirteen years after his first meeting with Segovia, and three years after Segovia's last visit to the Soviet Union in 1936. In one short period in September 10-14, 1939, while spending the summer at his dacha in the village of Luga, not very far from Leningrad, Asafiev wrote the *12 Preludes*, *2 Etudes*, *Prelude Et Valse*, the guitar part for the first and third movements of the *Concerto in G Major*, and the *Theme and Variations with Finale (after Tchaikovsky)* marked as the second movement of the Concerto.

The impetus for this compositional outburst, could well have been his close personal relationship with the guitarist Vasilii Yashnev, who studied composition and orchestration with the same teachers as Asafiev, Liadov and Rimsky-Korsakov, at about the same time. According to Iadviga Kovalevskaia, a student of Yashnev at the time, her teacher also spent the summer in Luga, and his dacha was very close to that of Asafiev's<sup>4</sup>. The *Six Romances In Old Style* were composed in Leningrad in November 27-28, 1940. Asafiev never had a chance to present his guitar music to Segovia. The Second World War broke out shortly after the pieces were composed. Communication with the West was a difficult matter in the chaotic years after the war. In addition, news of Segovia's political sympathies during the Spanish Civil War (he was an outspoken supporter of Franco,) in which many Soviet "volunteers" fought and died in the war against the Franco forces, may have reached the Soviet Union. Dealing with enemies of the Revolution in the years just following Stalin's infamous purges, was not a good way to insure one's health and happiness in the Soviet Union. Asafiev's death in 1949 effectively prevented this music from reaching Segovia, and with the exception of the *Guitar Concerto in G*, the music was to be buried in archival storage.

When we consider that all of the *12 Preludes* were written in one day, with the rest of the guitar pieces, including the concerto, completed within the next three days, we can grasp some measure of the awesome creativity of Boris Asafiev. The circumstances of the time prevented his guitar music from attaining its rightful place in the repertoire of the guitar in Russia. The main reason, perhaps, may have been the fact that access to the archives was restricted during the Soviet regime. Even those scholars who were able to gain access such as Boris Volman and Miron Vaisbord, never got around to deciphering Asafiev's peculiar guitar writing. The present first edition of the solo guitar music of Boris Asafiev, appearing fifty-five years after its composition, will finally rectify this inequity.

## The manuscripts

Our edition is based on the autograph manuscripts preserved at the Russian State Archive for Art and Literature in Moscow (RGALI)<sup>5</sup>. The first of these manuscripts is a small notebook (185 x 112 mm), which includes the *12 Preludes*, *2 Etudes*, *Prelude Et Valse*, the guitar part for the first and third movements of the *Concerto in G*, and the *Theme and Variations with Finale (after Tchaikovsky)* marked as the second movement of the Concerto.

The inside front cover of the notebook is inscribed with the telephone number of Vasilii Yashnev (2-97-27.) The music proper begins on the following page, marked as folio 4, with a stave depicting the tuning of the guitar. Prelude I is dated 10.IX.1939<sup>6</sup>. Luga. The following Preludes, written in an haphazard sequence aimed at utilizing every single open stave, are followed by the 1st movement of the guitar concerto. Preludes VII-IX and IX are similarly dated 10.IX.1939., and so does the concerto movement. This represents a tremendous accomplishment for one day's work. As can be seen in the facsimile sample, the notebook is written in pencil in a tiny handwriting, with few corrections. It gives one the impression that the music

<sup>3</sup> Andres Segovia, "Gitara v favore" (The guitar in favor), *Iskusstvo Trudiashchimsia* 1926, № 13, p. 13. I am indebted to Anastasia Bardina for a photocopy of this article.

<sup>4</sup> Private conversation in August of 1994.

<sup>5</sup> RGALI, Fond 2658, Nos. 208 & 1148.

<sup>6</sup> In Russian, the date format is day-month-year.

must have been already well defined in the composer's mind and only needed a quick jotting down. The second movement of the Concerto, undated, is subtitled: *Theme (Tchaikovsky) with variations and finale*. The theme is based upon the opening phrase from Tchaikovsky's opera *Mazepa* (The Girls Chorus. Opening scene of act I<sup>7</sup>). This is followed by the *Prelude et Valse* dated 13.IX.1939, and the 2 *Etudes for guitar* dated 14.IX.1939. The notebook also contains a large number of works for other instruments, such as a trumpet concerto, songs, sketches, a *Sonata for solo trumpet* also dated 13.IX.1939 and a piano score of the Finale of the guitar concerto. Here is a facsimile reproduction of the first page, in actual size:



The *Six Romances In Old Style* are found in another manuscript at RGALI and are dated Leningrad, November 27-28, 1940. This is a slightly larger manuscript (180 x 260 mm.) The ms. is signed and dated by the composer in several locations and it appears that he had given this ms. a very careful calligraphy

<sup>7</sup> I am indebted to Margarita Mazo for this identification.



Two salient features of this ms. are that much of the music is notated with a clear separation of the voices and that the last two pieces also include a layer of fingering, most probably in the hand of Yashnev. Of particular interest are Romance II subtitled *In memory of Varlamov*<sup>8</sup> and Romance V(b) subtitled *The Coachman's song from the opera "The Treasurer's Wife."*<sup>9</sup> Several Soviet sources on Asafiev, including the majority of Russian guitar sources, indicated the existence of 24 Preludes in the archives of RGALI<sup>10</sup>. Diligent searches in the catalogues of RGALI failed to uncover the existence of more guitar pieces than those mentioned here.

## Editorial procedures

All the pieces in the notebook are scrawled with a miniature hand-writing in pencil, using a strict notation at pitch, i.e., without transposition to the upper octave. To remain within the boundaries of the staff and avoid ledger lines, the notation continually alternates between the treble and bass clefs, often several times within one measure.

In essence, this is a stenographic notation, which concerns itself, primarily, with the pitches and durations required, and, with few exceptions, does not allow for the polyphonic nature of the music. It is clear that the composer had an excellent grasp of the topography of the fingerboard. The number of impractical chords notated by the composer is relatively small. It is also apparent that he was acutely aware of the polyphonic nature of the guitar. In several instances, where he probably wanted to make sure the polyphony is understood, he separated the voices with opposite stems and related rests. But for the most part, the notation is similar to the violinistic, so-called "primitive" type of notation.

It is safe to assume that the composer intended to submit his notebook's preliminary notation to the collaborative efforts of his friend and neighbor, the guitarist Vasilii Yashnev. With the exception of the *Prelude et Valse*, revised by Yashnev as the 2nd movement of the guitar concerto, we do not know if he participated in the revision of these pieces.

The editorial procedure employed here is based on interpretative transcriptions of the stenographic notation used by Asafiev. First, the music is notated an octave higher, in the normal treble staff of guitar music, while obtaining the several voices implied. The known guitar editions by Vasilii Yashnev use the type of "modern" notation practiced by Segovia and customary to present-day performers. Yashnev was a student of Segovia and one of the most ardent propagandists for the six-string guitar and its Segovianic literature in Russia. It stands to reason that had Yashnev revised this music in collaboration with the composer, he would have used the same type of interpretative transcription which he used in his own editions. In fact, in the several instances where he did collaborate with Asafiev, such as in the realization of the performance version of the *Guitar Concerto in G*, this is what he did. My transcription and revision follows the same principles of voice separation.

Marking every single editorial alteration in notation with square brackets upon the music, is not a practical proposition in the present edition. In general, all double stems with longer durations and the associated rests, are the product of an editorial realization of the voicing. All tempo indications, accents, fermatas, phrasing commas, repeat signs, dynamic markings and arpeggio signs throughout the edition are original. Unless otherwise indicated, voice separation and fingering are entirely editorial.

<sup>8</sup> Alexander Egorovich Varlamov, (1801-1848) was a Russian composer, famous for his songs and romances. Author of the first Russian method of singing.

<sup>9</sup> Asafiev's opera "The Treasurer's Wife" (1935, on a libretto by A.A. Matveev,) is based on the poem "The Treasurer's Wife from Tambov" by Mikhail Lermontov.

<sup>10</sup> See for example: *Izbrannye Trudy*, Vol. V, p. 366. See also: Boris Volman, *Gitara v Rossii* (The guitar in Russia), Leningrad, 1961, p. 162. Volman states that the manuscript for the 24 Preludes "was not found." See also: Vaisbord, 1981, p. 72. See also: Mikhail S. Yablokov, *Klassicheskaya Gitara v Rossii i SSSR. Biograficheskii Muzykal'no-Literaturny Slovar'-Spravochnik Russkikh i Sovetskikh Deiatelei Gitary* (The Classical Guitar in Russia and the USSR. A biographical musical-literary dictionary-reference book of Russian and Soviet guitar figures). Tiumen, 1992, p. 138.

## Textual notes

Abbreviations: m. = measure. n. = note number.

Prelude I: Editorial slurs added. Harmonics in m. 20 are editorial.

Prelude II: Editorial slurs added. Penultimate note in harmonics is original.

Prelude III: In mm. 2, 4, 8, 20 and 23, the ms. indicates a phrasing slur between n. 2-5. The fingering used obtains the phrase. Harmonics in mm. 28-29 are original.

Prelude IV: Editorial slurs added.

Prelude V: original notation, including the harmonics. At the end of m. 36, the ms. contains a *da capo al segno* indication in pencil, later crossed out in ink. There is no *segno* indicated in the ms.

Prelude VI: The editorial suggestion of the tempo as *Allegro non troppo* is based on the original (*Andante*) suggested by the composer for the *Quasi Cadenza* section. The *gliss.* at the end of p. 7 line 6, with the associated guide line is editorial. The slur is original.

Prelude VII: m. 15, n. 2-5, d's lowered down an octave. m. 17, n. 2-3 lower e<sup>b</sup> deleted. Original notation is given in parallel. Harmonics original.

Prelude VIII: *ossia* in mm. 12-13 is original.

Prelude IX: Time signatures in mm. 17-18 are editorial. All others are original.

Prelude X: The e-f<sup>#</sup>-d in parenthesis phrase in mm. 2-3 is original. m. 22 n. 1: arpeggiated chord is written out in full. Cannot be played as originally notated.

Prelude XII: in the ms. the prelude number is followed by an illegible sub-title in parenthesis (*Monolog?*). Not reproduced here. m. 4 last note: editorial suggestion for harmonic. m. 11, n. 1-3: chords revoiced in open voicing. Not possible as notated originally. m. 35: editorial *rall.* added. m. 63 n. 3: chord revoiced in open voicing.

Etude I: Voice separation in mm. 25-26 is original.

Etude II: m. 14 n. 1-8 raised an octave and measure filled out editorially, analogous to m. 12. *da capo al segno* at the end of m. 17 is written out in full (mm. 18-21). m. 28: harmonics are editorial.

Romance I: Editorial octave alterations indicated. The voice separation in mm. 18-19 and 21-35 is Asafiev's original notation.

Romance II: Editorial octave alteration indicated.

Romance III: Voice separation throughout is original.

Romance IV: Idem.

Romance V(a): Original notation throughout. The fingering and l.h. slurs are marked in pencil in another hand, perhaps that of V.I. Yashnev.

Romance V(b): Idem.

Romance VI, Epilogue: Idem.

Theme with Variations and Finale after Tchaikovsky: Original notation in mm. 2-4, 6-9, 11-24, m. 28 n. 4-8, m. 32 n. 1-4, m. 33 n. 4-8, m. 34 n. 1-6. The notation for the remainder of the piece is mainly original, with an occasional editorial elucidation as above. Octave alterations indicated. Chords in mm. 53-55 revoiced editorially.

Prelude et Valse: For the editorial procedure used here, see: *The Russian Collection*, Vol. IV. Preface<sup>11</sup>.

## Acknowledgments

I am indebted to the directors of Russian State Archive for Literature and Art for making the manuscripts available to me and for their permission to publish a modern edition of Asafiev's guitar music. I am particularly grateful to Olga Vladimirovna Rozhkova, the Deputy Director of RGALI, for the many kindnesses she extended to us in facilitating this publication.

My gratitude goes to Jonas Tamulionis who engraved the music and also assisted in deciphering the composer's peculiar notation. I am thankful to Margarita Mazo for comparing the engraved music to the author's manuscript in Moscow. Any remaining errors are strictly my own.

Matanya Ophee  
Columbus, November, 1994

<sup>11</sup> The *Prelude et Valse* was previously published in volume IV. Misprints which were pointed out by readers, are corrected in this volume.

# 12 Preludes for Guitar

## Prelude I

Boris Asafiev (1884-1949)

Revised and edited by Matanya Ophee

Luga, 10, IX 1939

5

8

11

15

18

22

25

*f*

*p*

XII V XII VII XII

② ③ ① ④ ②



## Prelude II

Musical score for Prelude II, measures 1 through 18. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The notation includes various fingerings (1-5), slurs, and dynamic markings such as *f* (forte) at measure 15. Chord symbols V, II, and VII are placed above the staff at measures 1, 5, 9, 12, and 18 respectively. The score is written on a single staff with a treble clef.

## Prelude III

Musical score for Prelude III, measures 1 through 5. The piece is in 3/4 time with a key signature of three sharps (F#, C#, and G#). The notation includes triplets, slurs, and dynamic markings such as *f* (forte) at measure 1. Chord symbols V, II, and VII are placed above the staff at measures 1, 5, 9, 12, and 18 respectively. The score is written on a single staff with a treble clef.

This page of musical notation for guitar contains ten staves of music in A major. The notation includes various guitar-specific symbols such as triplets, slurs, and fingering numbers (1-4). Roman numerals VII, XII, and V are used to denote fret positions. The piece concludes with a double bar line and a final chord.

## Prelude IV

Allegro

5

9

13

17

21

25

29

33

III

37

IV

V

41

V

45

I

49

53

58

62

## Prelude V

Musical score for Prelude V, measures 6 to 41. The score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Measures 6-7: The first staff shows measures 6 and 7. Measure 6 contains a whole note chord with a circled '4' below it. Measure 7 contains a whole note chord with a circled '4' below it. Above measure 7 is a circled 'VII'.

Measures 12-17: The second staff shows measures 12 through 17. Measure 12 contains a whole note chord with a circled '4' below it. Measures 13-17 contain eighth notes and chords. Above measure 13 is a circled 'VII'.

Measures 22-27: The third staff shows measures 22 through 27. Measure 22 contains a whole note chord with a circled '4' below it. Measures 23-27 contain eighth notes and chords. Above measure 23 is a circled 'VII'.

Measures 32-37: The fourth staff shows measures 32 through 37. Measure 32 contains a whole note chord with a circled '4' below it. Measures 33-37 contain eighth notes and chords. Above measure 33 is a circled 'VII'.

Measures 41-46: The fifth staff shows measures 41 through 46. Measure 41 contains a whole note chord with a circled '4' below it. Measures 42-46 contain eighth notes and chords. Above measure 42 is a circled 'VII'.

## Prelude VI

[Allegro non troppo]

⑥ = E $\flat$

*p*

VIII

II

## Quasi Cadenza (Andante)

18

*ten. [gliss.]*

## Mosso

V

II

*ten. ten.*



20

*ten.*  
*Da capo al §*

The first system of the musical score for 'The Swan' is written on a single staff in treble clef with a key signature of one flat (B-flat). It begins with a treble clef and a key signature of one flat. The melody starts on a whole note G4, followed by a half note F4, and then a quarter note E4. The next measure contains a triplet of eighth notes (D4, C4, B3) and a quarter note A3. This is followed by another triplet of eighth notes (G3, F3, E3) and a quarter note D3. The melody then continues with a half note C3, a quarter note B2, and a half note A2. The system concludes with a double bar line.

34

*p*

6

3

3

3

3

1 2 3

2

*p*

[illegible]

42

Musical notation for measures 42 and 43. Measure 42 contains two triplets of eighth notes. Measure 43 contains a triplet of eighth notes and a circled 5.

# Prelude VII

9

5

9

III

13

*p cresc.*

*f \*)*

17

original:

21

*p diminuendo poco a poco*

25

VI

VI

31

*ten.*

\*)D's are an octave higher in the Ms.

## Prelude VIII

Allegro

4

8

12

15

18

21

ossia:

10.IX.1939



## Prelude X

Allegro

4

7

11

15

19

23

Fine

*f*

original:

1. 2.

Da Capo al Fine

## Prelude XI

10.IX.1939

## Alla marcia

1 2 3 4 5

5 10 15 20 25 30 35

IV IV VI IV

Da Capo al  $\text{fin}$



**Andante**

The first system of the musical score is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking 'Andante' is placed above the staff. The music starts with a piano (*p*) dynamic marking. The notation includes various note values, rests, and fingerings. A circled number 3 is placed below the staff, and a circled number 4 is placed above the staff. The system ends with a fermata over a whole note and the marking *[arm.]*.

[illegible]


The image shows a musical score for the song "The Rose Tree" in G major. The score is written for piano (p) and includes a triplet of eighth notes. The key signature is one sharp (F#). The tempo is marked "Allegretto". The score is divided into two parts: the main piano arrangement and a comparison to the "original" version. The piano arrangement features a triplet of eighth notes in the right hand, while the original version shows a different rhythmic pattern. The score is labeled with "9" and "III".

13

Musical score for 'The Rose Tree' in G major, 2/4 time. The score is written on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a common time signature. The melody is characterized by triplet rhythms, indicated by a '3' over groups of three eighth notes. The piece concludes with a final cadence.

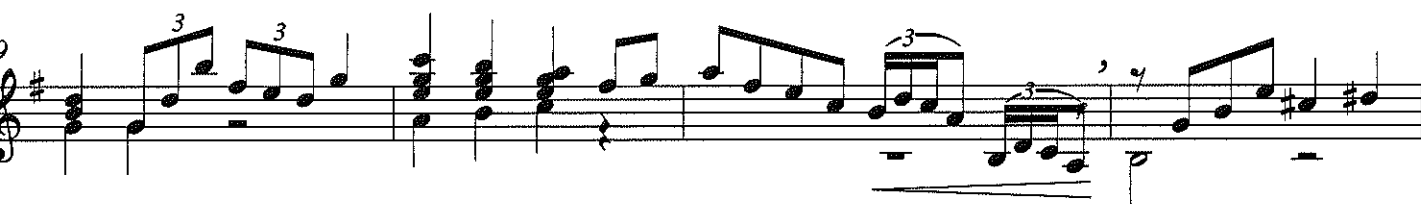
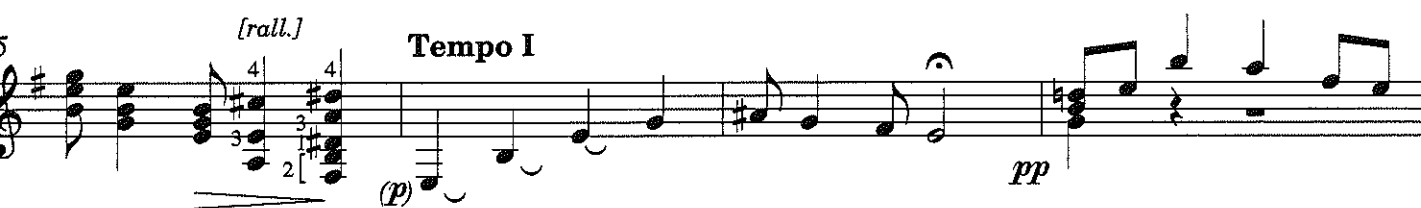
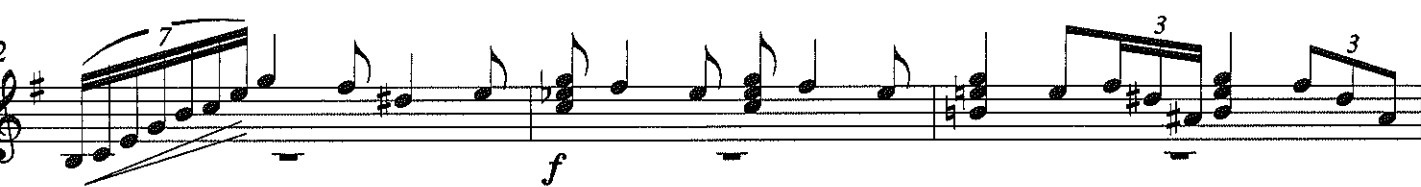
16

Handwritten musical score for 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The melody continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The melody then moves to a half note F#4, followed by a half note E4, and then a half note D4. The melody concludes with a half note C4. The bass line begins with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The bass line continues with a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. The bass line then moves to a half note F#2, followed by a half note E2, and then a half note D2. The bass line concludes with a half note C2. The score is marked with a piano (p) dynamic. The tempo is marked 'Allegretto'. The time signature is 3/4. The score is numbered 16.

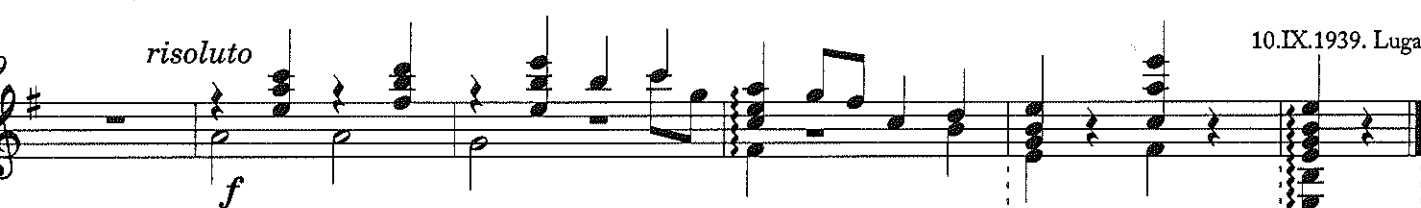
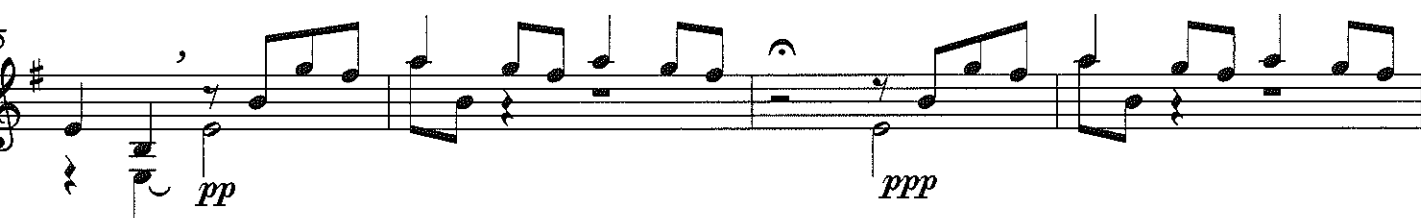
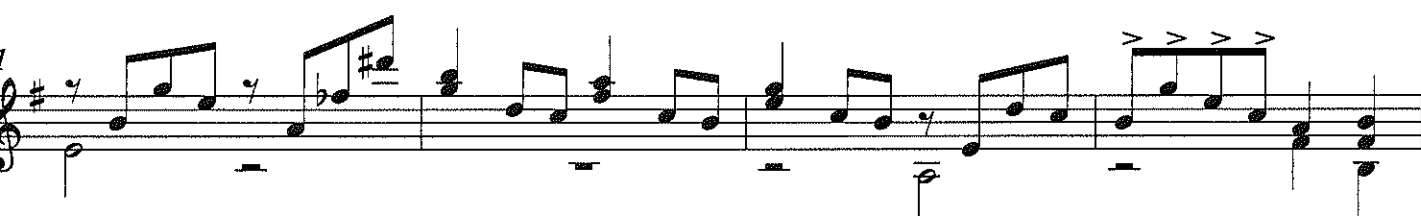
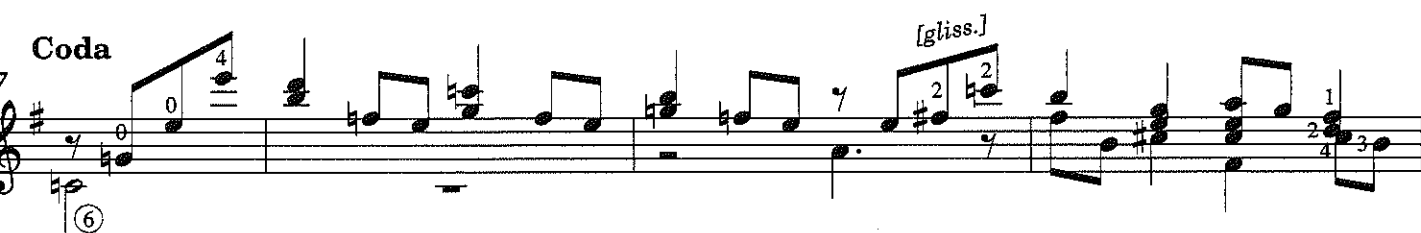
20 

27





*Da Capo Prelude X e poi Coda Final*



10.IX.1939. Luga

original:



## Etude I

Revised and edited by Matanya Ophee

Boris Asafiev (1884-1949)

4 VI 3 2 III 3

7 *sfz* *rit.* *a tempo* 3

11

15 3

18 3 4 1 4 4 3 3

21 *ten.* *rall.* *f* *stretto* 5

24 IV 4 2

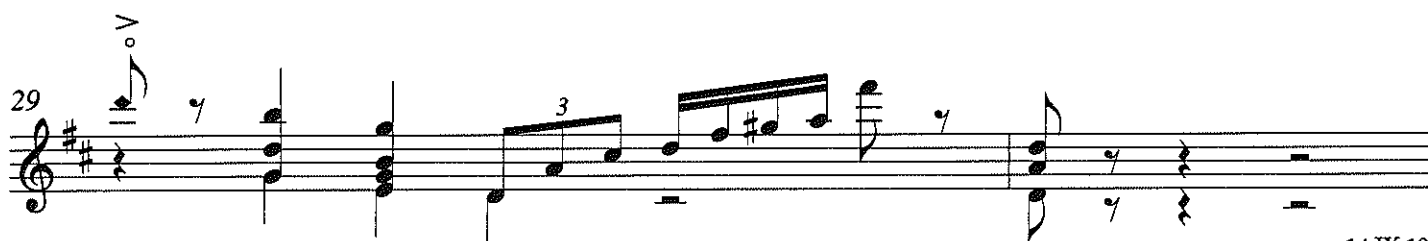
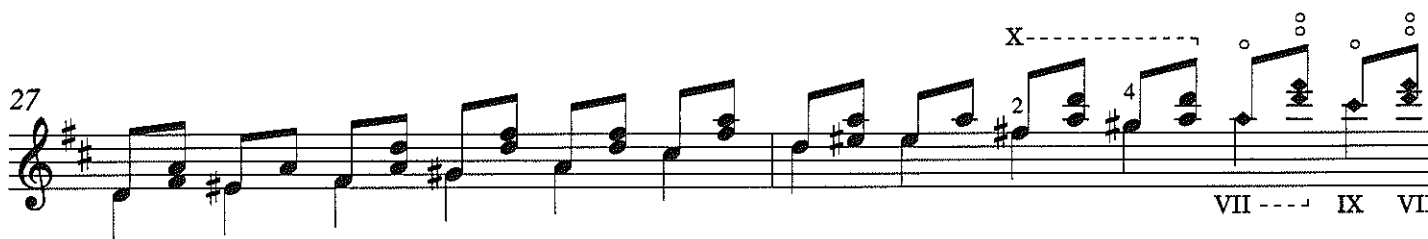
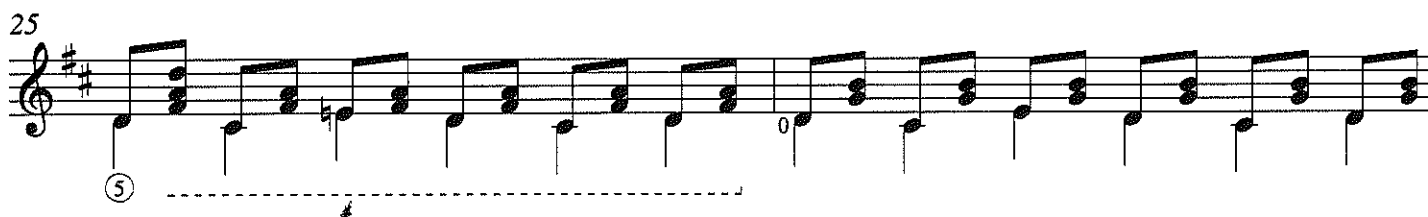
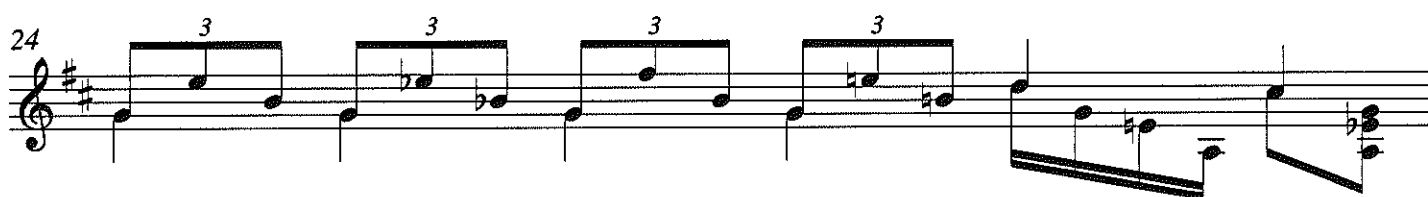
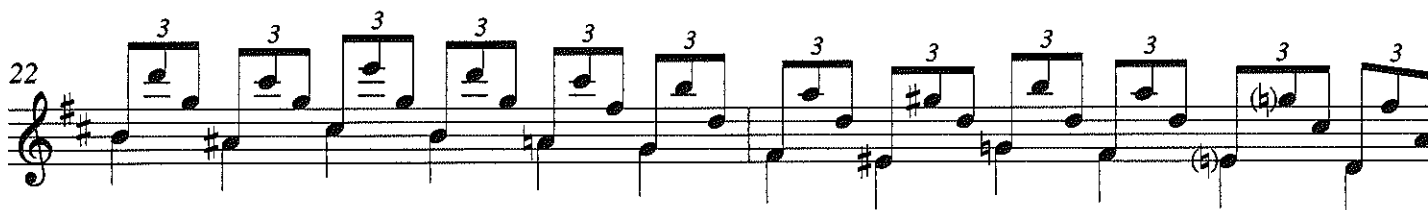
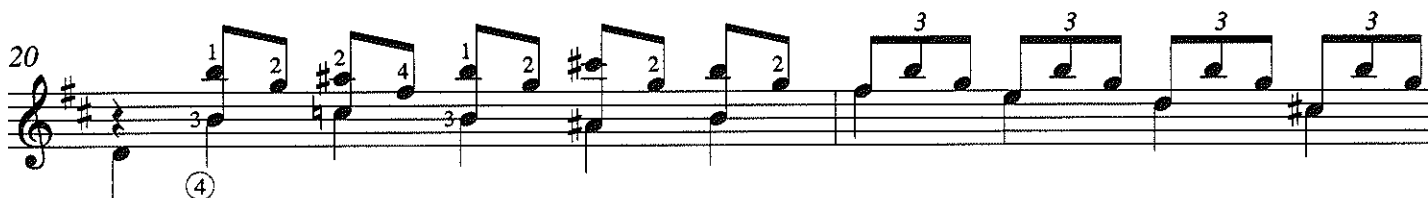
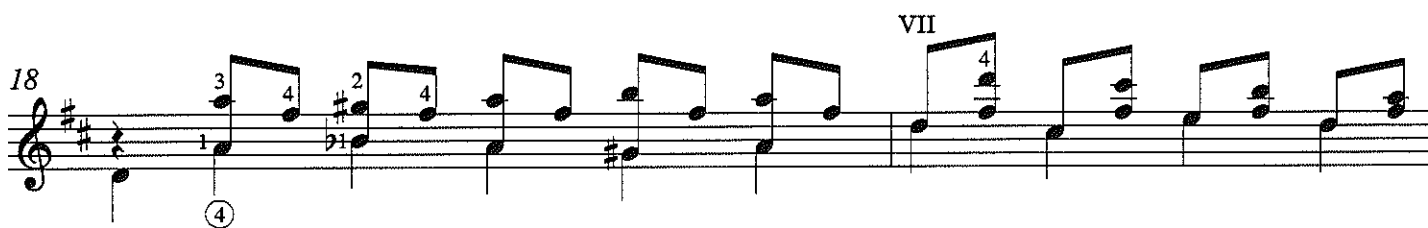
28

14.IX.193

## Etude II

original: 8ba.....

[editorial]







## II

In memory of Varlamov

### Andante mosso

Musical score for the 'Andante mosso' section, measures 1 through 28. The key signature is one sharp (F#) and the time signature is common time (C). The score is written on a single staff with a treble clef. Dynamics include *pp* (pianissimo), *p* (piano), and *mp* (mezzo-piano). Measure 15 contains a triplet marked with an asterisk (\*). Measures 15-16 are bracketed together, with a first ending (1.) and a second ending (2.). Measure 28 is marked with a *rallent.* (ritardando) and *a tempo* instruction. The score ends with a double bar line.

\*)Phrase enclosed by brackets is an octave lower in original.

### Adagio

## III

Musical score for the 'Adagio' section, measures 1 through 7. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The score is written on a single staff with a treble clef. Dynamics include *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). The score ends with a double bar line.

14

1.

2.

*pp*

*pp*

19

I

Andante

*pp*

*p espr. pp*

5

*pp*

*pp*

*cresc. poco a poco*

10

*f*

*p*

*pp*

14

*f*

17

*p*

21

*pp*

25

## V(a)

Tempo di valse. Mosso

6

11

16

21

26

31

*allarg.* *a tempo*

*f* *p*

*Più animato*

*f*

*attacca*

## V(b)

The Coachman's song from the opera "The Treasurer's Wife"

Andante

*f*

The first system of the musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4 (F#), followed by a quarter note A4 (G#), and then a quarter note B4 (A#). This is followed by a quarter note C5 (B#), a quarter note D5 (C#), and a quarter note E5 (D#). The melody then descends: a quarter note D5 (C#), a quarter note C5 (B#), a quarter note B4 (A#), a quarter note A4 (G#), and a quarter note G4 (F#). The system concludes with a quarter note F#4 (E#), a quarter note E4 (D#), and a quarter note D4 (C#). The notation includes various accidentals (sharps, naturals, flats) and fingerings (1, 2, 3, 4) to guide the performer.

**Allegro moderato**

[illegible]

## Più mosso

The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of one sharp (F#). It begins with a treble clef and a sharp sign. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. This is followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The melody continues with a quarter note D4, a quarter note C4, and a quarter note B3. The system ends with a quarter note A3, a quarter note G3, and a quarter note F#3. The notation includes various musical symbols such as stems, beams, and accidentals.

[illegible]

Leningrad,  
November 27, 1940

Leningrad,  
November 27, 1940

PWYS-35



To facilitate page turns, this page does not contain music.

7



## Theme With Variations And Finale After Tchaikovsky

The musical score is written for a single melodic line in treble clef, 3/4 time, with a key signature of one flat (B-flat). The score is divided into several systems, each with a measure number at the beginning.

- System 1 (Measures 1-5):** The first system begins with a piano (*p*) dynamic marking. It features a melodic line with eighth and sixteenth notes, and a bass line with whole and half notes.
- System 2 (Measures 6-11):** Continues the melodic and harmonic development.
- System 3 (Measures 12-16):** Includes a repeat sign at the beginning of the system.
- System 4 (Measures 17-26):** Features triplet markings (indicated by a '3' and a bracket) over the bass line in measures 24 and 25.
- System 5 (Measures 27-30):** Labeled "Variation I" at the beginning. It introduces a more rhythmic melody with eighth notes and sixteenth notes.
- System 6 (Measures 31-34):** Continues Variation I, featuring a forte (*f*) dynamic marking in measure 32 and a triplet in measure 34.
- System 7 (Measures 35-40):** The final system on the page, continuing the melodic line.

Other markings include a repeat sign at the end of measure 16, a fermata over measure 26, and a note in measure 34 marked "Original: 8va".

39

43

48

Variation II. *mf* *f*

III

Original:

58

62

67

VIII

72

arm. V

VII

\*) Phrase octave lower in manuscript.

# Prelude et Valse

Revised and Edited by Matanya Ophee

Boris Asafiev (1884-1949)

**Prelude**

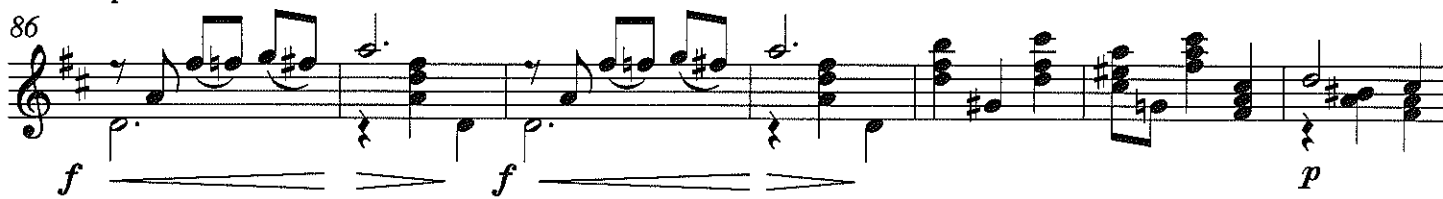
**Valse**

This musical score is for guitar, spanning measures 2 to 80. It is written in treble clef with a key signature of one sharp (F#). The score is divided into three systems, each containing two staves. The first system (measures 2-11) includes a section labeled 'II' and a measure with a circled '4'. The second system (measures 12-21) includes a section labeled 'III' and a measure with a circled '4'. The third system (measures 22-31) includes a section labeled 'III' and a measure with a circled '4'. The score features various musical notations, including chords, arpeggios, and single notes. Specific markings include 'arm. XII' (arm. XII) and 'pizz.' (pizzicato). The score concludes with a double bar line and a key signature change to two sharps (F# and C#).

Dal  $\S$  al  $\oplus$

*più mosso*

86



93

*poco meno*

100

*più mosso*

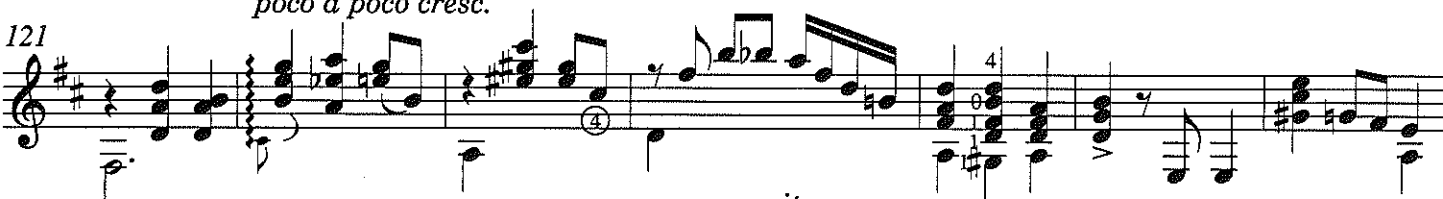
107

*poco meno*

114

*mosso*

121

*poco a poco cresc.*

128

*poco rit.*

Valse Da Capo

**Coda**

133



141

